

# GRAND OPERA SEASON IN HONOLULU OPENS TO BRILLIANT MUSICAL SUCCESS

## SONGBIRDS GIVE 'RIGOLETTO' CAPABLY

Verd's Tuneful Opera Given to Audience of Enthusiastic Opera-Goers

The living melodies and stirring passions of music and acting were brought to Honolulu and given a brilliant season's opening last night by Signor Mario Lambardi and his stars of the Lambardi Grand Opera company.

Honolulu music-lovers, crowding the opera house from pit to the last seats in the gallery, pressed, as the evening went on, from surprise to delight; and from delight to an enthusiasm such as Honolulu audiences rarely show.

Last night was a victory for the Italian impresario and his song-birds. It was also, if indications serve for prophecy, a victory for opera—for grand opera, for the wonderful art of bel canto—a victory for Honolulu, too. It now remains for Honolulu to give to this company the cordial support its merits deservedly demand.

Theatergoers here remember a few occasions when audiences have lost their reserve in unbounded admiration. Calve roused the apathetic by her marvelous interpretation of Carmen, and Kocian's musicianship and inspiration as he caressed a violin one night on the opera house stage, stirred applause such as any violinist might strive to win. Last night the wonderful "Rigoletto" quartet secured such an effect. Into this Giuseppe Verdi put his greatest powers, and it was handled on the whole very capably by the Lambardi singers, Vicarino, Pineschi, Agostini and Giovacchini. The direct melodic force of this number is a marvel even with inadequate handling, and it is not surprising that applause swept the house when the Lambardi songsters had finished. And when a speedy usher ran down the aisle with leis and the Italians, grasping the significance, threw the wreaths around their necks, the applause demanded and received a well-sung encore.

Vicarino and the Queen. There had been an earlier moment when a picturesque incident stopped for a moment the progress of the performance. That was when Mme. Regina Vicarino concluded that finely wrought aria, "Caro Nome," and a mammoth bouquet of roses went over the footlights. The singer picked them up, buried her face in the fragrant blossoms, hesitated a moment, and then impulsively ran across the stage, leaned over to the box wherein sat Queen Liliuokalani, and smilingly presented the flowers to the queen. The graceful act was greeted with a mighty storm of applause, the queen lowering her acknowledgement both of the gift and of the dual evocation.

"Rigoletto." Good Opener. "Verdi's "Rigoletto" proved a very apt vehicle for the opening of a grand opera season here. Its simplicity, the beauty of the melodic themes, the high lights of characterization throughout both words and music, the ease with which an audience can follow the story, all those unfamiliar with lyric drama to an early understanding of opera as an instrument for interpreting life, in musical terms.

The impresario is giving the public a good company and of the operas there can be no criticism, because they are the works that have stood the test of time and of changing ideas and fancies. Last night's cast had few weak spots; the stars are real stars. Mme. Vicarino well deserves the success of her first appearance, and even though the orchestra was playing slightly above her normal voice, she rose to the emergency with a certainty and sureness of tone and phrasing that betrayed no uneasiness or lack of confidence.

The Lambardi song-birds as a whole sang with the assurance of authoritative training. As they are to be heard in operas with which they are quite familiar, it is fair to estimate their general ability by last night's work, which places the level of ability high.

Excellence in Details. The Verdi opera is given a thoroughly good interpretation by the Lambardi company, the performance often reaching the heights of brilliance, and there was always a careful attention to detail in the handling of the theme. The company gave a well-rounded performance, a general excellence being maintained from the first act onward, and there were no disappointments to those who expected a high level of ability.

On the other hand, the capability of the principal members of the cast was triumphantly proved to the doubting advance critics. If the first night of grand opera in Honolulu had done nothing else, the introduction of Michele Giovacchini would have rewarded the audience. For Giovacchini gives an extraordinary vivid portrayal of Rigoletto, the jester, the ready pander to the duke's ribald tastes—and the man whose own daughter becomes the duke's victim. The Rigoletto role is a role for a great actor as well as a singer, and Giovacchini is both. In his hands the role is alive, pulsing with the varying passions that wrack the unfortunate hunchback. If Giovacchini had not sung a note, he would have been a great performance, for he has the dramatic gift and Rigoletto furnishes the opportunity. Envy, hate, malice, the toadyism of the servant to the master, shadow one side of his strongly-accentuated character; but above this is his devoted love for his daughter, and when he finds her betrayed by his princely employer, when later by his own plotting her life pays

## STARS OF LYRIC DRAMA WHOSE TRAINED VOICES THRILL LOCAL AUDIENCES



MME. ESTER ADABERTO, LEADING DRAMATIC SOPRANO, WHO SINGS TONIGHT.

MARTINO, LEADING BASSO.

GIOVACCHINI, AS RIGOLETTO.

EUGENIO FOLCO, SPLENDID DRAMATIC TENOR.

BLANCHE HAMILTON-FOX, MEZZO-SOPRANO.

for her's and the duke's fault, Rigoletto is stricken with insatiable grief. Through this terrible gamut of emotions Giovacchini writhes and shuffles in a fine piece of character work considered from a purely dramatic standpoint. He is equipped with a robust baritone, and his singing does not suffer at all in comparison with his acting. Each supplements the other, and the combination stamps this man as an operatic artist of the highest intelligence as well as natural equipment and training.

Mme. Regina Vicarino sang her way to a personal triumph early soon after her first appearance on the stage. The audience was prepared for a coloratura soprano of note, but not for the remarkably pure and brilliant tones of Vicarino, and her success was all the more emphatic. Her soprano is a fine thread of silver, spun at times thin as gossamer but always she sings to the tone, not once last night was off key and is as certain of her vocal attempts as a master workman of his tools. One performance, of course, does not prove the finished operatic artist, but Vicarino is without question a coloratura of exceptional worth, not showy, but dependable and with a voice that is of a steadiness and sweetness comparable to the attenuated notes of a finely-played flute. She reached E in all last night at the conclusion of an aria.

Giuseppe Agostini, the tenor who sang the role of the Duke last night, has comparatively little opportunity to distinguish himself, Rigoletto easily overshadowing all the other male roles. The Duke sings a number of short solos and is in many ensembles, duos and other concerted numbers, but on the whole his one great chance is in the last act, in the familiar "La donna è mobile." Agostini sang this with grace and considerable dramatic flourish. He has a lyric tenor of good quality, but he appeared to hold it in reserve last night, for although he sang "La donna" he did not essay the famous cadenza so well known from Caruso's magnificent performance. Agostini is a thorough actor, however, with a grateful freedom from the constant striving for high notes and operatic embroidery that some tenors seem to find necessary in order to draw the attention of the audience to their vocal feats. Agostini is wiser than this.

Giovanni Martino's tremendous bass was denied adequate opportunity last night, to the regret of the audience, which got but a taste of what this man can do from his singing of the role of Sparafucile, father of Maddalena and the desperado who kills Gilda. Martino's further appearances will be awaited with expectation, for he appears to be a splendid basso.

Flora Pineschi as Maddalena contributed a valuable bit of acting and some good singing, and the rest of the cast was quite up to the mark. Emilio Pineschi as Montenegro and Renato as Coprino, A. Sbrignoli as Borsa, and the other characters were in competent hands.

The chorus proved unexpectedly good, and Impresario Lambardi's innovation in turning over this important operatic function to an American division displays good judgment, for the choruses and ensembles are complementary in a large degree to the soloists' work.

### STORY OF 'IL TROVATORE' SUMMARIZED FOR OPERAITES

Scene and period: Biscay and Aragon. 15th century. Count Di Luna had two sons, the younger supposed to have been burned alive by a gypsy woman, who later suffered likewise. Azucena, the latter's daughter, swore vengeance. She succeeded in kidnapping the younger son of the old count, because of her mother's fate. With him she repaired to the stake, where her mother's ashes were still to be seen. By mistake Azucena cast her own son into the flames instead of the stolen child. She fled to the tribe, bearing the boy with her. He grew to superb manhood, and was known as Manrico, the troubadour. Meantime the count had died, his elder son succeeding to the title. The new count was in love with the Duchess Leonora.

Act I. Manrico, disguised, has been crowned victor of a tourney by the Duchess Leonora. A mutual love results. One night the count, while in the Royal Gardens, is surprised by the voice of the singing troubadour. Leonora, attracted by the song, has come from the palace. Manrico becomes jealous, and duels with the count. Manrico is not injured. He joins the arms and leaves for the wars, is wounded, and found on the battlefield by Azucena. She removes him to her mountain home and there restores him to health.

Act II and III. He learns that Duchess Leonora, be-

lieving him dead, is about to enter a convent. He sets out and overtakes her just in time, conducting her to Castellor, which place is at once besieged by Di Luna. The troubadour is preparing for his marriage when he suddenly hears that a gypsy (his supposed mother) is to be burned alive, having been taken by the enemy as a spy. Hastening to rescue her, he is repulsed and taken prisoner. On the eve before the day set for the execution of mother and son, Leonora suddenly appears before Di Luna, offering her hand in marriage in exchange for the life of Manrico. The count agrees.

Act IV. Leonora is permitted to enter the prison to release Manrico. On her way, however, she takes poison. Manrico, who doubts Leonora, now sees her faithfulness. Di Luna enters, takes in the situation at a glance, and orders that Manrico be killed. During the execution the count flags Azucena to the window that she may behold the fate of her son. She then exposes her secret, and cries: "Manrico is thy brother. Mother, thou art avenged!"

Cast of Characters. Leonora ..... Mme. Adaberto Azucena ..... Blanche Hamilton Fox Inez (attendant) ..... Mme. Kearny Manrico ..... Sig. Folco Count Di Luna ..... Sig. Nicoletti Ferrando ..... Sig. Martino Musical director, Sig. A. Bovi

a razor. It was with one of these weapons that he is alleged to have made several unsuccessful attempts to liberate himself from bondage. It required the combined efforts of the police officer and the cattleman to get the prisoner under control and convey him to Ewa where he was turned over to the custody of the deputy sheriff. Rodrigues met many friends.

"Chinese and Japanese were kind to me," he said, as he awaited disposition of his case in the office of High Sheriff Henry this morning. "I slipped away from the gang of prisoners about noon last Friday," admitted Rodrigues through an interpreter. "That night was spent in Molokai, where I secured food and shelter from a Chinese planter. Early the following morning, before it had become daylight, I started away for the mauka districts of Honolulu. A day was spent in the vicinity of Punchbowl. Rodrigues stated today that he fell in with a former friend. It was here that the fugitive was permitted to cast off his prison garb and array himself in clothing that would easily serve him to pass as an ordinary day laborer. When captured by the party last night, Rodrigues was wearing a dark shirt and a gray coat in fair condition. His blue overalls were comparatively new. On his feet were a pair of black stockings and white canvas shoes. According to Rodrigues, Saturday was spent in a grove of Kawi bushes in Makiki district, he remained there that night and a portion of Sunday. He insisted that he visited Waikiki district on Sunday night and that in calling at the abode of one or more Chinese he was hospitably received, in that he was given sufficient food to satisfy his craving. The boils from which Rodrigues suffered gave the prisoner some trouble. Shortly after dark last evening Rodrigues took up the tramp in the direction of Ewa. He fell behind a band of cattle when he says that without a word of warning the rays from an electric lamp was flashed in his face and escape was cut off by several men closing in upon him. Rodrigues Walked Into Henry Trap. It was a clever trap set by High Sheriff Henry that Rodrigues walked into last night when his recapture was made certain and his return to the Oahu prison is now an assured fact. Sheriff Henry sent out a general notice along the road to Ewa and the windward side of the island, offering a reward of seventy-five dollars for the apprehension of Rodrigues. He

### HERALDED SOPRANO AND TENOR WILL SING TONIGHT

Mme. Ester Adaberto, dramatic soprano; Blanche Hamilton Fox, mezzo-soprano; Eugenio Folco, tenor; Sophie Charlebois, soprano; Francesco Nicoletti, baritone; are among the artists to appear tonight in "Il Trovatore".

Mme. Adaberto is said to be at her best in this fine work of Verdi's, while Sig. Folco is declared on the Coast to be a tenor who is rapidly on his way to world-fame. In fact, it is predicted that Folco will sing his way into immense popularity here on his first appearance.

The curtain will rise at 8:15 o'clock, according to the program, and will be preceded with a beautiful orchestral prelude which music-lovers are advised not to miss.

Last night the opera was ended before 11 o'clock, and Advance Manager Baker, who made an impromptu speech before the curtain before the third and fourth acts, thanked the audience for making early beginning and ending a possibility in Honolulu.

posted one or more guards along the principal highways. It was with this object in view that the stockmen who were making the midnight journey were on the lookout for the fugitive. Rodrigues's Promises Easily Broken. Rodrigues is said to have faithfully promised Sheriff Henry that he would never make another attempt to break jail or to escape from captivity. It was upon this assurance given in good faith that the officer in charge of the territorial prison again placed the prisoner in a gang where he would have the privilege of leaving the grim walls of the prison for outdoor employment. High Sheriff Henry had hoped that through kindly treatment, Rodrigues might be made a new man. Much was done to encourage the man towards a new and better life.

Had Rodrigues remained with the prison squad he would have gained his liberty within a little less than three years' time. He is serving an indeterminate sentence, which calls for a period of from four to twenty years.

Rodrigues seems to possess one central thought and that is that the authorities should deport him as an undesirable character. He insists that he has wanted to leave the territory and that is ever his aim in attempting to leave the care of his keepers. May Go Back to Ball and Chain. Rodrigues now faces imprisonment, shackled with ball and chain. High Sheriff Henry was in a quandary this morning as to what disposition he would make in the case. The matter will be fully determined following a meeting of the board of prison commissioners.

Rodrigues declared this morning that he now sees the error of his way. "I have no complaint to offer against you," he stated, addressing Sheriff Henry. "You have always treated me all right. It was not to get away from unkind treatment that I attempted to get away. I thought I saw the chance to escape and all ideas as to the consequences that might follow were banished at the time."

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## SOCIETY IS OUT IN BRILLIANT ARRAY

Audience That Attends Grand Opera Opening Is Fashionable and Cultured

A new era, though it will probably be a short one, was opened to music lovers here last night when the Lambardi Grand Opera Company made its debut in Honolulu. The opera house was crowded from gallery to box and the majority of spectators were of Honolulu's elect. A surprisingly large number of society folk were noticed in the gallery, where they felt that they could better appreciate the beauty of the singing.

On the third of March, twenty-two years ago, another opera company played at the Hawaiian opera house and Her Majesty Queen Liliuokalani with Governor Dominis and other members of the royal household graced the performance with their presence. At that time it was customary for royalty to attend the majority of entertainments given here, as there were but few attempts at anything in the theatrical line. Now, however, it is an unusual thing for Queen Liliuokalani to go to the theatre and Advance Manager Baker did nothing amiss when he thanked "His Majesty" for his presence at the performance, for the queen is no longer seeking gaiety and seldom leaves Washington place at night. Her majesty wore a lovely gown of soft lavender satin combined with real lace. In her soft grey hair were ornaments of diamonds. Seated in her box were the Princess Kawianakoa, Governor and Mrs. Walter F. Frear, Mr. and Mrs. John Dominis and Colonel Samuel Parker. The princess wore a lovely gown of white satin embroidered in bugle beads. She wore a handsome aigrette in her hair. Mrs. Frear was simply gowned in pale pink ornamented with roses. Mrs. Dominis wore white satin with an attractive headpiece of aigrettes and plumes.

Whenever her majesty signifies a willingness to attend the theatre the box which she is to occupy is draped with flags. Last night an American flag, a Hawaiian flag and a crown were combined in the decorations. A pretty ceremony, still one that is not unfamiliar to local playgoers was the presentation of a huge bouquet of roses and carnations to her majesty. The flowers were handed to Mme. Vicarino over the footlights and she in turn presented them to the queen.

Mr. and Mrs. E. A. Mott-Smith, with Mr. and Mrs. Singlehurst and Mr. and Mrs. J. O. Young occupied a loge. Mrs. Richard Ivers was hostess at a box party and her guests were Mr. and Mrs. E. D. Tenney, Mr. and Mrs. E. P. Bishop and Mr. Leslie Scott. Many beautiful gowns were to be seen, a number of them expressing the two-color combinations so much in vogue in Paris and on the mainland. Mrs. William Whitney wore a black and white combination. The skirt and a portion of the waist were black and the upper portion of the waist was of white chiffon. Miss Irene Dixon was stunning in a white lace costume. She wore a sweeping aigrette in her hair. Mrs. Alonzo Gartley wore a simple gown of lavender and white satin combined with lace. Miss Alice Cooke was prettily gowned in a white satin with a draped-over dress of dull blue chiffon. Miss Beatrice Castle wore white satin with an overdress of black chiffon embroidered in steel beads. Mrs. Charles Chillingworth was stunning in black lace over black satin.

Mrs. M. E. Grossman wore a black gown embroidered in beads. Miss Bertha Young wore a delicate pale blue charmeuse.

Other society folk who attended the performance were Mr. and Mrs. Henry Gaillard Smart, Mr. and Mrs. Frederick J. Lowrey, Mrs. M. M. Scott, Miss Scott, Mrs. Theodore Lansing, Mrs. A. F. Griffiths, Dr. and Mrs. Hobdy, Mr. and Mrs. Robert W. Shingle, Miss Callie Lucas, Judge Lymer, Miss May Biven, Mrs. Charles Weight, Mrs. Bruce McV. Mackall, Mr. and Mrs. Clarence H. Cooke, Mr. and Mrs. C. Montague Cooke, Jr., Mr. and Mrs. Arthur P. Wall, Mr. and Mrs. B. F. Dillingham, Mr. and Mrs. Harold Dillingham, Mr. and Mrs. A. B. Ingalls, Judge and Mrs. Alexander Lindsay, Mr. and Mrs. Z. K. Myers, Mr. and Mrs. F. M. Swaney, Mr. and Mrs. Willard Brown, Mrs. E. N. Holmes, Mrs. Lyle Holmes, Mr. and Mrs. Robbins B. Anderson, Mr. and Mrs. Charles Atherton, Miss Violet Atherton, Miss Juliet Atherton, Mr. and Mrs. A. L. Castle, Mr. and Mrs. Greenwell, Mr. and Mrs. Frederick Klamp, Mr. and Mrs. J. M. Dowsett, Mr. and Mrs. J. M. Riggs, Mr. and Mrs. A. Lewis, Jr., Mr. and Mrs. C. C. von Hamu, Mr. and Mrs. Frank C. Atherton, Judge and Mrs. Arthur Wilder, Mr. and Mrs. F. E. Thompson, Mrs. Brodero, Mr. and Mrs. W. R. Castle, Miss Castle, Mr. and Mrs. W. A. Love, Mr. and Mrs. E. W. Sutton, Mr. and Mrs. Harry Lewis, Mr. and Mrs. J. P. Cooke, Mr. and Mrs. du Roi, ex-Governor and Mrs. George R. Carter, Mr. and Mrs. H. Focke, Mr. and Mrs. George Rodick, Mr. and Mrs. George Davies, Mr. and Mrs. George Sherman, Mr. and Mrs. Gerrit Wilder, Mr. and Mrs. S. G. Wilder, Mr. and Mrs. Gustav Schaefer, Judge and Mrs. A. G. M. Robertson, Mr. and Mrs. H. M. von Holt, Dr. and Mrs. Moore, Major and Mrs. Wooten, Mrs. Anderson, Admiral and Mrs. Cowles, Admiral and Mrs. Moore, Gen. and Mrs. Macomb and Mr. and Mrs. D. Howard Hitchcock.

## TO-NIGHT "IL TROVATORE" WILL BE SUNG

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